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Vol. 43

September 1960

No. 9

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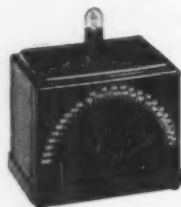
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You, the Reader

TRACKER

TAO:

Upon reading your current issue, I must write very briefly about trackers and electronic organs in the Catholic Church: First of all I have just initiated a correspondence with Lance Johnson of Fergus Falls, Minn. (TAO, January 1960), who complains about tracker organs. As I have privately told him, absolutely no organist worth a dime should offer comment without first playing a European tracker organ. An organ built such as the enclosed photo (see below), offers the finest tracker mechanism I've ever seen, plus extras such as easy-to-get-at pipes for maintenance and the biggest feature for American organists who cannot see how it is possible to dispense with a set of shutters.



It offers shutters which open completely and thus can be used for both classic organ playing plus the certain advantages for shuttering for reducing the organ to absolute minimum for service playing. American mechanical organs were never artfully made as are the European fine mechanical organs. True enough, I have played some in Europe which were horrors, and built by big-name firms; however, the main result of this type of building is that these organs last almost forever and the pipes do get proper winding. Certainly all organists are not Finn Videros who can

control the admission of wind to the pipe-work, but at least why be stubborn and not try? Listen to real organbuilding and then try to pick faults, not vice versa.

Then I read of this lavish waste of money for this mess of speakers and Baldwin stuff in this Franciscan church. It is a pity that these good monks cannot interpret the message of their church officers for the Sacred Congregational of Rites in Rome states that these monstrous gadgets are for temporary usage only.

Therefore such lavish installations are in direct violation of the prescribed rules. I even have a very new implemented version of this ruling for I spent 3 days in Rome getting such a document in order to combat my Bishop who is simply a stubborn Irishman who will not do as Rome says regarding the organs. He even tolerated a large Hammond in his Cathedral for quite some time before replacing it with a questionable organ. He has been responsible for numerous pipe organ junkings. One organ was a perfect jewel of a straight Pfeiffer mechanical organ with absolutely nothing wrong with it and everything but the 8' Principal and Subbass 16' was shuttered, yet this has been replaced with a 12/13 pedal miniature Hammond monster with absolutely no tone.

Lutheran pastors are appalled at the rate with which the Catholic clergy flout Rome rules and buy these gadgets.

Back to the Franciscans: they seem to have a penchant for the Baldwin in America. Thank God not in Europe, save an installation in one of their houses in Rome. These so-called experts should be exposed to what the rest of their brothers are doing and perhaps be sent to Holland where such gadgetry is not ever tolerated. Commissions? I do not know but there must be some reason for this wholesale acceptance for a forbidden thing.

In Nebraska these same Franciscans have junked all but one, and this one was perhaps the worst of all they had. It is a very sad picture, but the madness continues.

I hope that you will print all of this letter. It is time that somebody spoke about the horrible state of music in the Catholic Church. As a Catholic, I am quite used to this situation, but I could never learn to like our services bastard-

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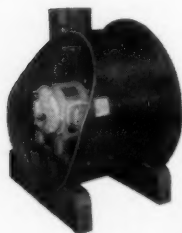
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James P. Lawbaugh
St. Joseph, Mo.

■ TAO is always happy to publish letters received from its readers, whether or not writers are happy or mad. While we do not normally allow certain types of information to reach print, in the above case we feel statements made, right or wrong, should stand on their own, can be proved correct or incorrect easily enough. Ed.

TAO:

I wish to comment on just one thing which I feel has fallen by the way in this tracker action controversy. The plain fact is that the direct mechanical action as it is built today requires less service and is more reliable than any other type. If this is not good engineering principle I would like to know what is. Modern builders looked at the older instruments and their faults and said, "There is a better way," and came up with the following improvements: pointed bearings for squares and backfalls, aluminum wire for stickers and trackers, metal collar stops in place of leather nuts, built-in regulator, compound or "sandwich" slider, and the rediscovery of the "filling table" and its advantages.

Now let's see if tracker action went out with the horse and buggy. The organist who waits on Sunday morning for a cipher to stop, sits there flipping the stop tab in the hope that the key-action relay, or some crossed contact somewhere, will right itself.

If he were sitting at a tracker console he would simply retire all of the stops on the division with the cipher,

but on some electric actions even this does not stop the note. There is a common fault in tracker action which cannot be set right with far less difficulty than electric.

Church committees who pay the service bills as pouches go one by one, and notes go dead here and there all over the organ, and can't afford a complete re-leathering, how would they look at an action with none of these faults? Just keep a tracker action from extremes of temperature and moisture, and it will last more than a lifetime.

Frank C. Drews
Middle Village, N. Y.

MECHANICAL ACTION

TAO:

I refer to TAO, Vol. 43, No. 5 of May 1960 and the article by Josef von Glatter-Götz concerning mechanical action.

I do not wish to condemn any organ action which is good, and this applies to good mechanical action. It should be remembered however that it is possible to have slow and inefficient actions of any type just as it is possible to make any type of chest or sound-board (slider) with slow or inefficient by poor design and/or construction.

"Other actions" (than mechanical) "produce an attack but one which cannot be altered or controlled by the played and which is therefore uniform . . . Only mechanical action is able to transmit honestly variations in touch from key to pallet . . . The slowness of pneumatic action is not only famous but quite understandable. Electric action is not only faster perhaps, merely releases a chain 'reaction' within the chest and time consumption is therefore

unavoidable. Mechanical action, on the other hand, allows no loss of time, even in theory, because key and pallet move concurrently in both directions. Impulse and tone are simultaneous. Only mechanical action can then be considered satisfactory as a transmitter with regards to speed . . . Only mechanical action puts the pipes literally at the organist's fingertips . . . The organist is able to make the pipes spit explosively, glide in the sweetest manner, or speak in any way between these two extremes . . . Electrical and pneumatic actions are stations and relays connected by means of electricity or wind . . . Mechanical action melts touch and attack into a single unified motion."

If the above is compared with the article, I am sure it will be found by any reader to be a fair representation if not *tot idem verbis*.

Now, if the mechanical action operated the opening and closing of an organ pallet directly without being influenced by bending of wood, compression of felt or leather, looseness of fulcrum, tensions of springs and the "pluck" of wind, and if all pipe feet were equidistant from (or touching) the pallet, then, and only then, I might be prepared to agree with the sentiments behind the article.

Let us consider the facts.

Firstly "pluck" must be understood. Pluck is the force of the wind trying to push the closed pallet through the pallet hole. It is similar to the effect of the pressure of water on the plug in the bath. While the plug is in its hole (or very close to it) pluck holds the

(Continued on page 31)

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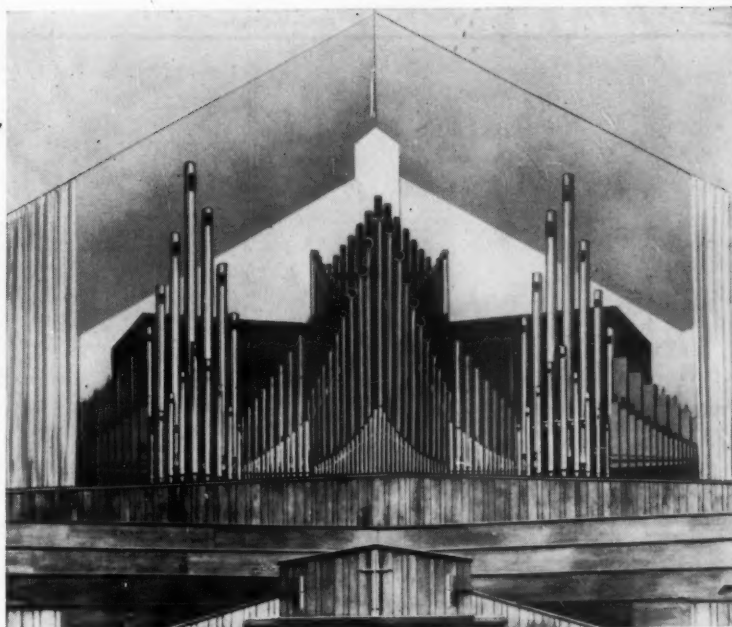
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Thomas Scott Godfrey Buhrman
1886 — 1960

It is with a sense of great loss that we inform TAO readers of the death of this magazine's founder. Mr. Buhrman died August 4, 1960, in the Jackson Convalescent Home, Hagerstown, Maryland. He had been at the home for seventeen weeks, having suffered a stroke in March. Surviving are his wife, Mrs. Hazel Beard Stottlemeyer Buhrman, Waynesboro, Pennsylvania; a stepson, three nephews and one niece. Mr. Buhrman was the last of his family.

A graduate of the Guilman Organ School in New York, Mr. Buhrman held numerous posts as organist and choirmaster in churches of the greater New York area, including the Scotch Presbyterian Church in New York City, to which he went in 1915. He was a Fellow of the American Guild of Organists, was once General Secretary of that organization.

Mr. Buhrman founded this magazine in January, 1918, and the publication has been in continuous operation since that time. He was known by countless organists and church musicians for his courage, forthrightness, and to some, dogged determination in personal zeal. While he may have created enemies in his time, his stand on many things will be that for which he will be remembered.

Yesterday's Tracker

THE HINNERS ORGAN STORY

Robert E. Coleberd, Jr.

Among the vast majority of small industries in the United States which have gone virtually unnoticed by economic historians busy preparing legends of railroads and oil to document the industrial achievements of our nation, pipe organ building is one which merits a place in the annals of American business.

A glance at the history of this industry reveals at once a saga of adventure, struggle, boom and perhaps bust; and of men whose ingenuity, resourcefulness, and business acumen closely resemble on a smaller scale the lives of their more famous countrymen whose personal fortunes and industrial kingdoms are well known to all of us.

In the years prior to World War II, the pipe organ industry was composed of a relatively large number of firms, many of which flourished briefly, then succumbed in one of the perennial depressions which plagued our economy and exacted a heavy toll among organ builders. The work of these firms lives on in the installations which remain, while few of us know the story of the personalities and enterprise behind their nameplates.

The renewal of interest in the tracker-action organ in the United States recalls, to many of the older generation, memories of a little tracker instrument built in Pekin, Illinois, which was the pipe organ in numerous churches across the country. Although all builders engaged in tracker construction before the tubular- and electro-pneumatics came into vogue, none was so closely identified with the tracker as the Hinners Organ Company. Of approximately 4000 instruments built by this firm, 90% were trackers. This is the Hinners story, a brief but colorful chapter in the history of organ building in the United States.

In 1879 John L. Hinners journeyed south from Chicago to the village of Pekin on the banks of the Illinois river, in search of a place to establish a reed organ manufacturing business. He found there a favorable environment, for the German folk who were to become his workmen, were great music makers, with singing a favorite after-hour activity in the community.

Likewise the town fathers were glad to see Hinners. Just a few years earlier Pekin had emerged from a whiskey scandal, and perhaps the soft melodies of the reed organ would help erase the discordant echoes of an alcoholic past. So in May 1879, Hinners, with the assistance of one helper, set up his reed organ venture on the second floor of the Smith Duisdicker Foundry and Machine Shop.

Reed organs were a favorite among the furnishings in the American home of this period, and Hinners' business

prospered. J. J. Fink became a partner in 1881, and five years later the factory was moved to a three-story brick building in downtown Pekin. U. J. Albertsen was now Hinners' partner, and soon after Anton Gottfried opened his pipe-making concern in Erie, Pennsylvania, in 1890, Hinners and Albertsen began building tracker pipe organs.

Consoles, chests, and wooden piperanks were made in Pekin, with metal ranks purchased from Gottfried. The practice of numbering and dating the nameplate was not followed, and the first instrument we have records of was a 16-stop, two-manual installed in the German Evangelical Church in Huntingburg, Indiana in 1892.

John L. Hinners believed that his future in the pipe organ business lay in the demand for an instrument for the small churches being built, and accordingly he began to orient his operations toward entering this market. His plan was to make available a series of standard model pipe organs to meet the budget and placement requirements of any church. The prospective customer could choose a one-manual of four to seven ranks, or a two-manual of seven to twelve ranks. Each stoplist was available in three enclosures, for placement in the center, or on either side of a sanctuary.



The Hinners factory, photographed in 1919, was located on Court Street in Pekin, Illinois. Pipe organs built here were shipped to all parts of the United States, and into several foreign countries. After the company suspended operations the building became a furniture store, was later destroyed by fire. Photos, courtesy of Leon D. Towne, Pekin.

They were described in an elaborately prepared catalogue which was circulated throughout the United States and in many foreign countries. It is noteworthy that during its entire lifetime, the Hinners firm never employed salesmen. Although in later years company officials occasionally traveled to see an interested committee, the bulk of the business was conducted by mail.

Churches found just what they were looking for in the Hinners catalogue and soon orders began coming in from all parts of the nation. Existing records indicate that the majority of organs were sold in the midwestern states of Illinois, Iowa and Michigan, although 49 are known to have been installed in New York and 45 in Pennsylvania.



Robert C. Coleberd, Jr. is a graduate student in the department of economics at the University of Illinois, where he is specializing in economic and business history. He holds degrees from William Jewell College and Cornell University, served with the armed forces in Korea. The author wishes to acknowledge the assistance of William A. Rolf of Pekin, Illinois, whose generous cooperation made possible this article.

If the church were located near Pekin, a member of the congregation would often call at the factory with a wagon, in order to save the shipping charges. When this was done, the net cost of an organ was \$75 per rank! Hinners Organs were installed in Naimi Tal, East India; Johannesburg, South Africa; Manila, P. I.; and Seoul, Korea. The instrument for the First Methodist Church in Seoul, reported on the front page of the April 1919 issue of THE DIAPASON, was the only pipe organ at that time in Korea.

In January 1902, the Hinners Organ Company was incorporated under the laws of the State of Illinois, the capitalization being \$35,000.00. Stockholders in addition to John L. Hinners and his son Arthur, were Jacob A. Roelf, a wholesale hardware merchant, and Roelf's son-in-law, Hielo J. Rust, a banker. Albertsen had forsaken organ building for the wagon business. The elder Hinners died of cancer in 1906, after which his son became president of the company. Serious consideration was given to moving the factory to Grand Rapids, Michigan in 1910, the town having offered a building and tax exemption for 25 years. Hinners and Rust were enthusiastic but the works refused to leave Pekin so the deal fell through.

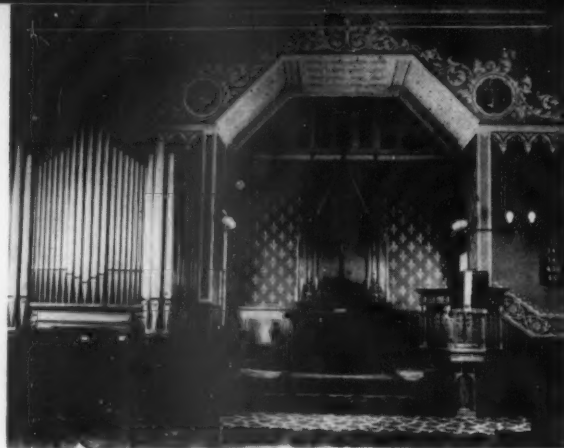
Although by using a catalogue the headaches and heartbreaks of the typical district representative were avoided, the company at times had troubles. Once when Hielo Rust encountered resistance from a committee in Detroit, he offered to let them have an organ for one month, before the first payment was due. Swayed by this generosity the congregation took delivery, after which the church, which was not insured, promptly burned down.

The high-water mark of the Hinners Organ Company came in 1921 when factory employment reached 97 and three organs were shipped each week. It is of interest that this period coincides with the peak of farm income prior to World War II.

With many of the Hinners contracts coming from rural communities, the boom is easily explained. Some time in the early twenties, Fred Krebs and Alfred Gautchi of the Gottfried company called on Hinners and were persuaded to remain in Pekin and set up a pipe shop in their factory.



A showpiece of the Hinners Organ Company, this 25-rank tracker instrument stands today in the abandoned sanctuary of St. Paul Evangelical and Reformed Church, Pekin. It was installed in 1900 at a cost of \$2800.00. William A. Rolf is at the console.



Typical of Hinners' installations, this "Specification Number Six" was placed in the German Evangelical Lutheran Church, Springfield, Massachusetts. Standard model pipe organs were built for the center, or for either side of a sanctuary.

Previously all metal pipes had been purchased from Gottfried, you will recall. Under a curious accounting arrangement, the reed organ department and the pipe shop were treated as separate enterprises, apart from other operations. In the decade of the 1920's, came the flood of theater organs which at one time accounted for a large percentage of the organ construction in the U.S. The Hinners firm built a few theater organs, mostly in Illinois, but remained on the periphery of this market. Of greater significance in terms of the industry trend, Hinners never participated in the big three- and four-manual church business enjoyed by such firms as Skinner, Möller, Kimball and others. Only a handful of large instruments were built in Pekin. The firm continued to rely on the catalogue which now included a list of tubulars and solicited custom work, but the mainstay continued to be the tracker.

In April 1928, the capitalization of the firm was increased from \$85,000.00 to \$237,500.00; and at a 50th anniversary celebration the following year, a bright future was predicted for the company. By 1930 however, a series of events had begun, including the great depression, which in less than ten years saw the end of the Hinners Organ Company.

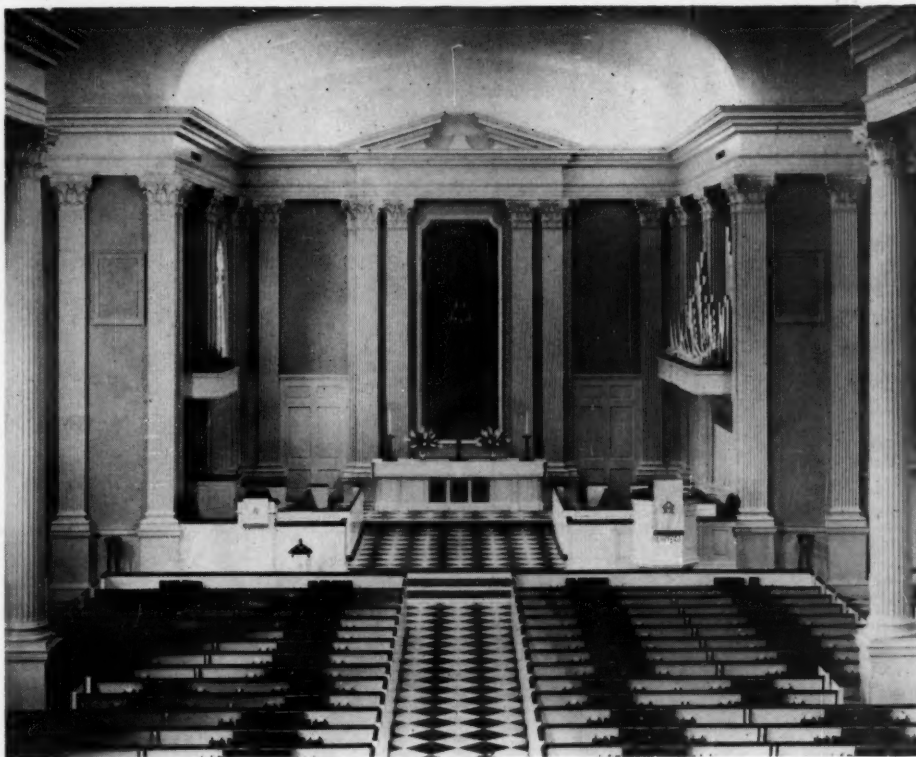
Hielo Rust had pulled out after disagreeing with Arthur Hinners over building theater organs. He favored confining business to church instruments. Louis Moschel, a wealthy lumberman and honor graduate of Illinois University, invested in the firm, but stipulated that his funds be used exclusively for the reed organ department. A local physician also had a financial interest in the company.

In the early years of the depression Hinners weathered the storm, but in November 1936, it was announced that with the completion of current contracts, pipe organ construction would be suspended. Working capital had been exhausted and no more was available from banking or from private sources. The last carload of lumber was paid for by passing the hat among the employees. Moschel continued to operate the reed organ business until his death in June 1940, and in October 1942, the Hinners Organ Company was formally dissolved in the courts of Tazewell County, Illinois.

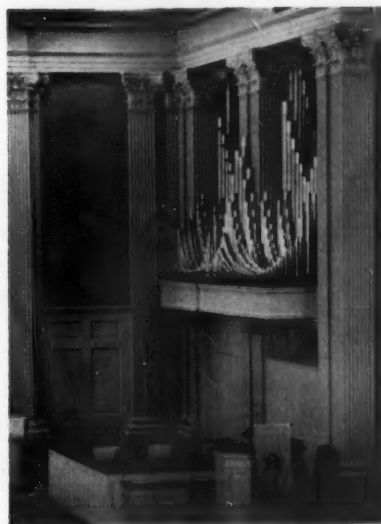
After the close of the business the head voicer sold patent medicine door to door and ended his days a janitor. Arthur Hinners moved to St. Louis where he sold for the Wicks Organ Company until his death. William Rolf, the factory superintendent, did installation work for Möller and later represented Schantz. He lives in Pekin today, one of the last survivors of the Hinners era.

In retrospect we may say that the Hinners era represents a period in our history when the rapid growth of the midwestern states provided a market for small church instruments, and an opportunity for this strategically located manufacturer to reap a rich reward. In comparison with today's industry, the success of a firm which built its business around a standard model tracker, and depended

(Concluded on page 14)



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upon a catalogue for its sales, is truly remarkable.

As times changed however, the factors in the Hinners success became the causes of its downfall. Long after other organ builders had abandoned the tracker and had become experienced in custom building and electro-pneumatic action, the Hinners firms continued to rely on the tracker and the small church market.



William A. Rolf, former factory superintendent of the Hinners Organ Company, examines a tracker instrument, one of nearly 4000 pipe organs built by this firm between 1879 and 1937. Graduating from Elmhurst College in 1899, Rolf joined Hinners in 1902, continued to service organs in the Pekin area until retiring in May 1959. Mr. Rolf recently celebrated his 83rd birthday.

Without a staff of regional salesmen, the firm lost contact with market developments and could not keep up with the times, which saw an increasing number of large churches being built. Thus although the financial squeeze of the depression was the immediate cause of the end of the Hinners Organ Company, these more basic factors were the ultimate reasons for its downfall.

John L. Hinners and the company he founded will always be remembered in the history of organbuilding in the United States, for the little trackers he built in Pekin provided the music in hundreds and hundreds of churches across the nation.



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Our Greatest Weakness

Rowland W. Dunham

Not long ago staff writer Dunham wrote TAO that "As I read TAO it becomes apparent my point of view is quite dated. Maybe I should join others and quit trying to help the profession to combat trends. Probably a futile one-man crusade in a profession that is complacent, mediocre, lazy and unconcerned. Musical integrity, conscience, taste—all are meaningless. I guess I am a silly rebel."

We are inclined not to argue what author Dunham states about the organ profession, much as we might like to. However, we have no intention of allowing him to get away with calling himself names, and dating himself. What he has to say stems from a long life of training and experience. Whether or no his thinking is, as he states, "dated," is a moot point. We contend all viewpoints have some validity, and will continue to present them in these pages.

The Editor

Organists, and indeed musicians in other areas, have a pathetic deficiency so glaring as to seem almost incredible. The one attribute which should obviously be well developed is a keen perception of sound, especially musical sound. A color-blind painter could not function. Yet, in the musical world, very few professing a high degree of accuracy in hearing possess more than a superficial degree of this sensibility.

Among organists this amazing need is seldom discussed. The presumption that musical experts are completely equipped will not bear much exposure. Their silence on the subject is quite understandable. In America particularly, concentrated training of the ear in early years remains untouched or quite desultory. Attention is directed upon learning to play an instrument or to sing properly. Sight reading and perhaps a bit of elementary "theory" are considered helpful. But the ear receives scant consideration.

Children in the public schools are taught some method of reading music. The "fixed do" system used here and in England is designed to promote some skill in this area. It suffices only in a small degree and is useless in any but the most elementary levels. We have many supervisors replacing such meager substitute with slightly improved means. As for actual voice culture and stress upon exact tones in their relationship, little is present.

In England the actual training of the ear appears to be far from adequate. Frederick Corder in "Modern Musical Composition" describes the conditions as follows. "The Grammar of Music seems to be taught after the fashion of the grammar of Latin in our schools; that is, without any regard to its practical application. Music being the constructive art of sounds, it is clear that the first step in studying it should not be to acquire digital dexterity or ocular skill . . . but to train the ear to discriminate between sounds and to memorize all combinations of single and compound sounds. Yet this is seldom done, and nothing is more common than to find . . . young people of 18 or so starting to learn Harmony, Counterpoint and even Composition without any power whatever of comprehending the *sound* of what they write.

"There is no reason why a course of systematic ear training should not be undergone by every child (with evidence of some musical talent) beginning at the age of 5 or 6, and continuing until the illusive signs of staff-notation at last appeal as clearly as letter-press to the eye and ear. In default of this preliminary training there is only one alternative. Dispense with writing as much as possible and force the (generally reluctant) pupil to play all the exercises on

the piano. *In learning music the eye is no help, only a hindrance . . .* That such powers (the recognition of relative pitch of notes, rhythm, and the retention in the memory of listening to fresh sounds and anticipating coming ones) are possible to the ordinary ear without special gifts I affirm most emphatically and can produce ample evidence of this fact.

"It is not enough to study technique, and technique only, leaving the cultivation of Beauty to our mere instincts."

These are strong words with undeniable truth. In other volumes by eminent musicians are to be found parallel advice. The problem for adults who have reached a stage of presumable musical proficiency is to atone for a patent shortcoming—or to ignore it. Unfortunately the easy way seems to refuse to admit such a shortage. Relative tonal-deafness is so rampant, even among professionals, that such a deplorable personal failing is generally by-passed. Most of our organists refuse to talk about it at all.

Not only is ear training taught far too late but the persistent insistence until considerable adequacy is secured is exceedingly rare. That admonition to "hear through the eyes and see through the ears," so often stated as an absolute necessity for any real musician, is seldom realized. Many of our reputable professionals belittle such powers and sneer at its importance.

Actually, it is entirely feasible to enhance the hearing sense to a degree of excellence which will be of minimum usefulness. By a belated effort one with a semblance of talent may acquire a listening acuteness of surprising proportion. It is quite possible to secure absolute pitch (not perfect pitch, of course!) which is merely memory. Concentration has brought this about with so many pupils I can guarantee such pitch recollection as available to any musician. Years ago in a discussion with Ernest Bloch we agreed completely about the false belief that absolute pitch was a gift—or at all phenomenal.

Some of our craft will protest against the evidence of an accurate ear as indicated in tests such as the AGO demands in examinations. They call it a technique and of no significance whatever. There is of course a need for obtaining some facility in taking down notes on paper. However, nobody can transcribe what is presented in sounds if he cannot hear those sounds accurately. Many of us challenge such protests and wonder if the protests may not be an indication of some personal weakness. That there is an almost unanimous lack of tonal perception among organists is substantiated by the yearly Associateship examinations. While results of this subject are not published, I can reveal that a candidate with 100% is still a rarity. In the Fellowship area, efforts are even worse.

In the recent pressures to return to the ancient organ design of Dutch, Danish and German "masters," there have been constant assertions that numerous mutations and mixtures are needed to clarify the ensemble. While some heavy, tubby organs have hurt ensemble, it is doubtful if shrill upppr work is the remedy. I wonder how much of the counterpoint can really be followed by the extremists in any type of organ?

Of what use is such a revelation? Are we organists too complacent to make an effort to take belated steps to remedy a basic weakness? I fear most of the clan will continue to conform to the words "ears have they and hear not." Shall those cute little ornaments on each side of our heads serve the purpose of hearing but a fraction of the music we claim to love? Or are they presumably useful adjuncts for keeping our hats from obscuring our vision? Or have we the energy to realize our absurd failing and *do something about it?*

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TRACKER

Barbara J. Owen

In the February issue of TAO, author Rowland W. Dunham, one of TAO's oldest (in point of service, that is!) contributors published his article, "An Organ for the Church," which has since caused some "pro" and "con" letters to the editor, including one published last month from the writer of this article.

When author Owen writes, she does so, not as President of the Organ Historical Society, but rather as a singularly articulate and open-minded young woman, who seeks a sense of fair play in all things. As her letter last month stated, it has been her intention here simply to present one side of a matter in a logical manner. She and TAO invite a similar article for subsequent publication, on electric action.

The etymology of the controversial word heading this article is much more simple than an explanation of what it means in terms of organ playing. It is an old word, deriving from the Latin verb *traher* through a common German catch-all noun, *Traeger*. Its literal application is to that part of a mechanical organ action which performs the pulling (rather than pushing or transfer) motion.

But all who read this right now, in A. D. 1960, know that "tracker" is more than just an interesting old word or an essential part of the specific kind of organ action. To some it represents a whole new school of thought regarding organ playing; to others it is a peculiar controversy, to still others, a question awaiting an answer.

Much has been written about it pro and con. A great deal of this has been hotly defensive of both points of view, and most of this has appeared on the "Letters-to-the-Editor" pages of all the major organ journals in this country. Some have been coldly analytical and scientific, appearing in both journals and scientific publications. All of this is valuable and necessary for clearing the air and bringing questions out into the open.

However, what follows here is not intended to be a continuation of either of these well-fed streams of thought. While it is meant to be frankly pro-tracker, it is hoped that it will not be thought of as either defensive or detachedly objective. Rather, it is a subjective attempt to analyze and clarify the strong appeal which the medium of tracker action holds for increasing numbers of professional organists and organ students.

Many of those who do not personally favor the tracker action organ do admit, possibly in derision, that much of its appeal is purely psychological. Well, why not? The "pros" have collected mountains of oscilloscope readings relative to attack control, release, and transient sounds. The "cons" have proposed precise experiments to clarify contentions concerning key weight and ensemble cohesion. While these things are good, useful, and necessary, they do not concern us here. We leave it to the builders and designers of modern organs to digest and utilize these scientific findings as they see fit, which they are in fact already doing.

However, when an organist raises his fingers above the keys to begin the playing of a piece which he wants to communicate as best he can to his hearers, it is doubtful that his thoughts dwell on scientific charts and closely-calculated formulae. If he considers the instrument on which he is playing at all, it is in an aesthetic context: Is it going to help him or hinder him in getting the music, as he conceives it, across?

Organists differ. If one painter sees and paints things with photographic realism and another paints the same things with surrealist distortion, it does not alter the fact that both are legitimate artists, and, in fact, may both be great artists, getting equal recognition for their

individual conceptions. Why cannot it be so in the organ world?

To some organists, electrically-controlled action will always be an entirely satisfactory medium for the results they desire, providing, of course, that it be reliable and the tonal content of the organ good. However, it cannot be denied that there are also organists who truly and sincerely find their highest expression only through the use of direct mechanical action, provided, of course, that it and the tonal content are also of good quality. The unavoidable fact is that a great many organists have real, legitimate, artistic reasons for preferring tracker action.

Why this preference? Not because some scientific and factual dissertation convinced them of it, and certainly not out of any native "orneriness." Generally speaking, organists like tracker actions simply because they enjoy playing them.

"The modernized tracker action of this four-manual (Von Beckerath) is neither heavy nor cumbersome, but extremely easy and pleasant to play."

Gilman Chase, THE AMERICAN ORGANIST, July 1957.

"The tracker action of this instrument (in Frankfurt's Katherinenkirche) is indeed very light and a joy to play."

Arthur Carkeek, THE DIAPASON, February 1959.

Thus is the basic note of the pro-tracker faction sounded, and indeed, as the late G. Donald Harrison and others have said, it is most certainly a purely psychological one, but how important! For why shouldn't organists enjoy playing organs, and favor the kind of action or tone that gives them (and through them their hearers) the greatest personal pleasure in this? Certainly there is no denying that the organist's reaction to his instrument is communicated in an intangible way to the listener.

But organists can be more specific. A great part of the pleasure of playing a tracker-action organ can be summed up in two words: *intimacy* and *control*.

"Only with the tracker action does one come into really intimate relationship with the organ."

Albert Schweitzer, ORGANS & ORGANBUILDERS, 1906.

"When mechanical action is used, there is the possibility, because of direct physical contact, of a real mutual influence between the player and his instrument."

D. A. Flentrop, THE DIAPASON, 1956.

This intimacy, and influence, is due, in a small part, to the fact that with tracker action the console is necessarily close to, and part of, the organ it controls. But more than this, it is due to the organist's sense that he is in complete and absolute control of everything that occurs, something impossible with other forms of action.

"... tracker action affords a degree of playing control comparable to that of the piano or harpsichord. Application of electric or pneumatic power at this point takes away this musical control."

E. Power Biggs, NEWSWEEK, November 17, 1958.

"Tracker action has been selected for the manuals, instead of electric or tubular action, to preserve that peculiar sense of touch (so valuable to a student), which, to a certain extent, is missing in the latter named actions."

Everett E. Truette, in a brochure describing his teaching studio and organ, printed c. 1910.

"An organ with mechanical action—that is, direct tracker—is no more a mechanical instrument than is a harpsichord or a piano."

E. Power Biggs, THE ORGAN (Columbia Records), 1958.

"With electric action you can HEAR what you are doing; with tracker action you have the added advantage of being able to FEEL what you are doing as it takes place."

Thomas Byers, THE DIAPASON, July 1958.

"I have become even more certain that the mechanical tracker action is from the artistic standpoint the ideal action between keys and windchest,

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as more organs with pneumatic and electric actions have come under my hands since that time (1906)." Albert Schweitzer, REFORM IN ORGAN BUILDING, 1927.

Note in the foregoing the comparison of tracker action to piano and harpsichord action, and the unavoidable contrast of these types to electrically and pneumatically controlled actions. We are getting closer to the root of the matter, but we can still be more specific in the definition of what lies behind these feelings of intimacy and control which are undeniably present.

"This sensation of overcoming the key resistance and pressing it through its breaking point, and the knowledge that in so doing one himself is actually doing the work of opening and closing the valve that allows the pipes to speak, is eminently satisfying in a way that is difficult to describe."

Arthur Howes, ORGAN INSTITUTE QUARTERLY, Summer 1956.

"With the tracker the finger feels a certain tension exactly when the tone comes; it feels the contact point."

Albert Schweitzer, ORGANS & ORBANBUILDING, 1906.

"With tracker action the organist has close contact with his instrument. He himself opens the valve."

D. A. Vente, ORGAN INSTITUTE QUARTERLY, Summer 1952.

"Thus the valves in a well-made tracker organ are as close to the player as his fingertips, and he can feel exactly what is happening. This gives a feeling of contact with the medium which can hardly be attained in any other way." "... and the opening motion of the pallet is perfectly synchronized with the motion of the finger."

Thomas Byers, THE DIAPASON, July 1958.

"The organist himself opens the pipe valve without interjection of magnets and other apparatus. Through the action he actually feels what is happening in the windchest. His playing, therefore, comes to have more sensitivity."

D. A. Flentrop, THE DIAPASON, December 1956.

Here we find organists and builders of various times and places in remarkable agreement. Obviously, this knowledge of complete control, and the actual feel of it, conscious or unconscious, is the essence of the appeal of tracker action. It imparts a security to the act of playing just to know and feel that the action is in truth an extension of the finger, following its movements exactly, rather than a finger-triggered remote-control system which, no matter how fast and efficient, still injects a cold and unbreachable hiatus between player and instrument, intent and result, no matter how small or insignificant that may appear to be.

The last thing to be considered, then, is how these physical and psychological advantages might be validly applied to the pursuit of more musical and sympathetic playing.

"... an accent at the beginning of a tone is an absolute necessity for all musical instruments, and ... some control of the amount of accent is essential. A directly operated pallet under low wind pressure made it possible to control the amount of accent merely by how fast one pushed the key down."

John Challis, ORGAN INSTITUTE QUARTERLY, Summer 1953.

"You may ask ... would I still prefer a mechanical connection between key and pipe valve. I answer yes—because with mechanical action I can feel in my fingers the resistance of the pallet, and through this living contact with the starting and stopping of tone I can learn to control rhythm."

Robert B. Lynn, THE AMERICAN ORGANIST, February 1958.

"It takes much more work to master a tracker action, not because of any physical inconveniences; rather, because of the greater variety of touch that can be obtained on this instrument."

Don E. Kerr, THE AMERICAN ORGANIST,

October 1958.

"... varieties of touch will be used inevitably by the sensitive artist, and especially by those whose early training on organs with direct mechanical action has fitted them to strive for this variety."

Melville Smith, THE AMERICAN ORGANIST, January 1959.

"Above all else, however, it is much easier to play precisely, to blend properly, and to phrase well on a mechanical action organ than on the other kinds."

Albert Schweitzer, REFORM IN ORGANBUILDING, 1927.

Variety of touch—accent—blend—rhythm—phrasing. Are not these the very things which critics so often aver to be deficient in contemporary organ playing? Even if some organists do not and cannot in honesty feel that their playing is helped in these areas by the medium of tracker action, what about those who *are* helped, and what of their students? Surely something which allows so many organists to communicate better, to play more understandingly and sensitively, deserves a rightful place in the musical scheme of things, and should at least bear honest investigation by all, whether they choose to find it valid for themselves or not.

Last but not least, of course, is the unavoidable fact that tracker action is not an issue, or an element, apart. It cannot be divorced from the total picture, nor has it any validity in a poorly-constructed organ or one with a poor tonal scheme. Rather, it is the last whole piece in the decades-long jigsaw puzzle which can only be loosely described as the "modern classic-style organ," contradictory as this term is to many.

"Too many people fail to regard the classic organ as an integrated whole, and by so doing their arguments anent tracker action become futile."

Blake M. Mitchell, THE DIAPASON, February 1959.

"In the classical tracker organ the more formalized structure—with or without façades of 16, 8 and 4 ft. praestants—gives visual expression or the integrity and separate entity of each division."

Thomas Byers, THE DIAPASON, July 1958.

"Tracker action and slider chests have a profound influence on the sounds produced and ... EVERY factor throughout the whole organ has an influence on the sound the pipes give."

D. A. Flentrop, THE ORGAN, (Columbia Records) 1958.

Tracker action therefore enters into the question of whether pipes should have a starting transient, or "chiff," since the control of the amount of transient with tracker action has been fairly satisfactorily proved to both believers and skeptics alike, while there obviously cannot be any control of this transient sound with existing forms of electrically controlled actions.

This also enters into the windchest question, since the basic and most satisfactory type of chest used in conjunction with tracker action is the common key-channel slide type, acknowledged even by some builders of electrical-action organs to have definite and advantageous effects on blend and ensemble. Low wind pressures, likewise, are part of the issue, since besides being requisite for ideal classic tone, they are also necessary for maintaining a light and elastic touch.

Thus, when we speak of the modern tracker-action organ, we imply the artistic whole of the modern classic organ, as it is built in Europe, and as it is beginning to be built here. Is it the whole answer to all of the organ needs in this country? It must be said in truth that it is not, though by implication neither is the electric-action organ, the orchestrally-voiced organ, or the "all-purpose" organ. If the situation be honestly analyzed, it will readily be seen that there is need for all, a place for all, and that all are here to stay.

Architectural considerations will dictate the choice in many halls and churches, for within recent years many buildings have been erected by architects wholly ignorant of the organ, in which it is quite impossible to place an

THE AMERICAN ORGANIST

integrated unit such as the tracker-action organ, or, ideally, any organ, for that matter. In these cases space will dictate division and perhaps also unification, and the organist, regardless of his leanings, will be grateful that these means exist to give him the advantage of a true organ, where he might otherwise have to settle for some inferior type of substitute.

Also, the large concert organ, with its full complement of both classic and romantic voices, will still be with us for quite some time, and most of these, because of their size and locations, will require electric actions.

On the other hand, because a well-made tracker action needs little maintenance and lasts almost indefinitely, small tracker organs should become attractive to small rural churches, and will probably soon be manufactured in this country as they now are abroad. Even smaller tracker organs are already in demand as home practice instruments, and as practice organs for colleges and conservatories.

In the larger categories, classic-design tracker organs are beginning to find their way into churches of the liturgical tradition and those with high musical standards, especially those where the rear gallery location permits the organ to be entirely free-standing and to have a Rückpositiv. Besides this, there is already one devoted to concert use, and several in colleges, and the trend is on the sharp increase. All indications are that within the next year or so, the number of larger new tracker-action

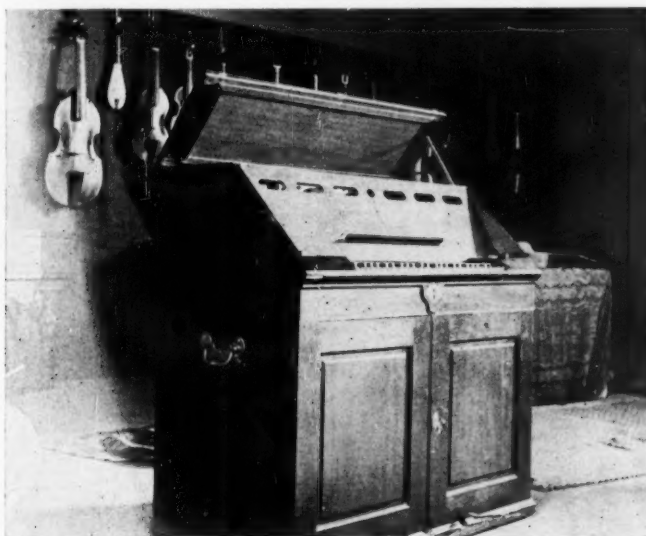
organs in this country will double or triple, and not all of them will be made in Europe, either.

In other words, it is safe to say that here we have not a passing fancy but a serious, beneficial, and lasting movement which has so gathered momentum in the past year or two that there is now little doubt that it has become a permanent and worthwhile part of the American organ scene. END

TAO believes author Owen has presented a clear picture of a situation not very well understood by many. As is known, the argument for and against the tracker, electro-pneumatic or other action has been going on for a long time, probably will continue into the indefinite future. In most instances this is healthy.

However, it is to be hoped that those connected in any way with the choice of organ design type, its placement in a building, and all that, will be intelligently aware of many of the problems peculiar to and attendant differing organ design types—problems such as American-type heating and its effect on an organ installed vertically, basically, rather than horizontally; the purpose of an organ in a specific space; the persons most likely to do the most playing on these instruments, their musical background, training and experience—these are but a few of the many items requiring serious consideration.

TAO policy, as indicated in the "You, the Reader" columns, will not permit an unlimited correspondence upon this general topic. On the other hand, TAO is always interested in receiving manuscripts and other material, toward possible publication. Material sent in is not returnable unless accompanied by return envelope and sufficient postage. ED.



What Is This?

CENTRAL MORAVIAN 1960 COMMISSION TO BINGHAM

Central Moravian Church, Bethlehem, Pennsylvania, has announced the commissioning of a work for chorus, trumpet, horn, trombone, strings and organ, to be premiered at its Annual Festival of Music, Sunday, October 23, 1960.

The following announcement was received by TAO from this church: "Seth Bingham, one of the most distinguished composers of organ and choral music, is this year's commissioned composer. The work is titled 'Worship the Lord,' with text by S. B. Monsell (1811-1875)," and music scored as stated above.

"Although this is the first time a composer has been commissioned to write specifically for this Festival, it is hoped that it will be continued each year. We feel it is significant that this historic congregation which this past June observed the 218th anniversary of its organization and which has such a rich musical heritage should carry on the Moravian tradition of contributing to contemporary church music."

Robert Elmore, organist and choir director of Central Moravian Church, enjoys an international reputation as

organist, choral conductor and composer. He was the author of "Art for the Lord's Sake," in the June 1960 special issue of TAO.

S.O.S.

There are times when we are forced to figure out things by osmosis. Numerous subscribers, when sending in a change of address do not even sign their names! To insure your issues reaching you regularly, allow at least SIX WEEKS for notification of change of address.

We urge you to send in the mailing address clipped from the envelope in which your TAO arrives, then list your new address below this, along with the effective date. Be certain you include ALL lines of the address as it reads on the mailing envelope.

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Stoplists

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ORR AUDITORIUM
Music Building
MacMurray College
Jacksonville, Illinois
Finished: October 1956
Organist: Robert Glasgow
Voices—16. Ranks—18. Stops—19. Borrow—
1. Pipes—1032
Manual ranks 61 pipes, pedal ranks 32 pipes
unless otherwise listed.

GREAT

Gedektpommer, 8 ft.
Principal, 4 ft.
Rauschquinte, 2r, 12-15, 122
Zimbelstern, 5 bells

SWELL I

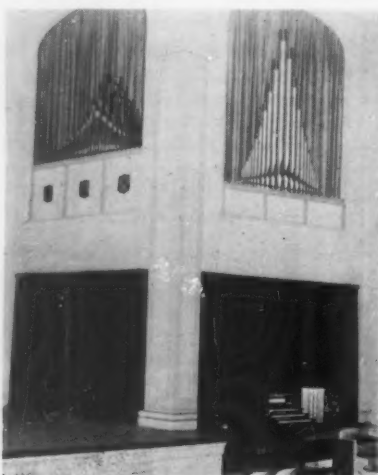
Rohrflöte, 8 ft.
Gemshornprinzipal, 4 ft.
Mixture, 3r, 183
Tremulant

SWELL II

Spitzgambe, 8 ft.
Gambe Celeste, 8 ft.
Trompette, 8 ft.
Tremulant

POSITIV

Nason, 8 ft.
Koppelflöte, 4 ft.
Prinzipal, 2 ft.
Kleinquinte, 1 1/3 ft.



PEDAL

Grossgedeckt, 16 ft., 44
(Quintaten, 16 ft., Sw. 1, 12)
Principal, 8 ft., 44
(Bordun, 8 ft.)
(Oktav, 4 ft.)

Two blanks

Couplers 32:

Gt.: G-16-8-4, SWI-8-4, SwII-8-4, P.
Sw. I: SwI-16-8-4.
Sw. II: SwII-16-8-4.
Po.: SwI-8-4, SwII-16-8-4.
Pd.: G. SwI-8-4, SwII-8-4, P.
Combs 25: G-5, SwI-3, SwII-3, Po-4, P-5.
Generals-5.
Cancels 1: Full Organ.
Reversibles 3: GP, PoP, Sfr.
Crescendi 3: Sw. I, Sw. II, Register.



GRACE METHODIST CHURCH

Jacksonville, Illinois
Dedication: March 1957
Voices—19. Ranks—22. Stops—25. Borrow—
4. Pipes—1308.
Manual ranks 61 pipes, pedal ranks 32 pipes
unless otherwise noted.

GREAT

Principal, 8 ft.
Bordun, 8 ft.
Principal, 4 ft.
Rauschquinte, 2 r, 12-15, 122

SWELL

Rohrflöte, 8 ft.
Viola Pomposa, 8 ft.
Viola Celeste, 8 ft., 49
Gemshorn, 4 ft.
Trompette, 8 ft.
Plein Jeu, 3r, 19-22-26, 183
Tremulant

CHOIR

Spitzflöte, 8 ft.
Erzähler, 8 ft.
Erzähler Celeste, 8 ft., 49
Koppelflöte, 4 ft.
Nazard, 2 2/3 ft.
Blockflöte, 2 ft.
Clarinet, 8 ft.
Tremulant

PEDAL

Sabbass, 16 ft., 44
(Quintaten, 16 ft., Sw., 12)
Principal, 8 ft., 44
(Bourdon, 8 ft.)
(Rohrflöte, 8 ft., Sw.)
(Superoctave, 4 ft.)
(Double Trumpet, 16 ft., Sw., 12)
(Trompette, 8 ft. Sw.)

Couplers 24:

Gt.: G-16-8-4, S-16-8-4, C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4, C-16-8-4.
Pd.: G-8-4, S-8-4, C-8-4.
Combs 30: G-5, S-5, C-5, P-5. Generals-5.
Cancels 1: Full Organ.
Reversibles 4: GP, SP, CP, Sfr.
Crescendi 3: S, C, Register.

THE CONGREGATIONAL CHURCH

Jacksonville, Illinois
Dedication: October 1956
Voices—9. Ranks—10. Stops—14. Borrow—3.
Pipes—666.
Manual ranks 61 pipes, pedal 32 pipes un-
less otherwise listed.

GREAT

Bordun, 8 ft.
Dolce, 8 ft.
Principal, 4 ft.
Spitzflöte, 2 ft.
Tremulant

SWELL

Gemshorn, 8 ft.
Gemshorn Celeste, 8 ft., 49
Nachthorn, 4 ft.
Mixture, 3 r, 26-29, 122
Trompette, 8 ft.
Tremulant

PEDAL

Subbass, 16 ft., 56
(Gemshornbass, 16 ft., Sw., 12)
(Gedekt, 8 ft.)
(Gemshorn, 8 ft., Sw.)
(Flute, 4 ft.)
(Gemshorn, 4 ft., Sw.)



Couplers 13:

Gt.: G-16-8-4, S-16-8-4.
Sw.: S-16-8-4.
Pd.: G-8-4, S-8-4.
Combs 12: G-3, S-3, P-3. Generals-3.
Reversibles 1: GP.
Crescendi 2: S, Register.

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Organist: Herbert Nuechterlein

Dedication recital: May 30, 1958

Recitalist: Paul Bunjes

Voices—35. Ranks—53. Stops—35. Borrow—
—2. Pipes—2859.

All manual ranks 61 pipes, pedal ranks 32
pipes unless otherwise noted.

GREAT

Quintadena, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Octave, 4 ft.
Spitzflöte, 4 ft.
Quint, 2 2/3 ft.
Schwegel, 2 ft.
Mixture, 4-6r, 330
(Chimes, PF)

SWELL

Gedekt, 8 ft.

THE AMERICAN ORGANIST

Salicional, 8 ft.
Voix Celeste, 8 ft., 49
Principal, 4 ft.
Hohlfloete, 4 ft.
Blockfloete, 2 ft.
Sesquialtera, 2r, 98
Mixture, 4-5r, 293
Cymbel, 3r, 183
Dulcian, 16 ft.
Trompette, 8 ft.
Schalmel, 4 ft.
Tremolo

POSITIV

Quintadena, 8 ft.
Rohrfloete, 4 ft.
Principal, 2 ft.
Klein-Nasat, 1 1/3 ft.
Siffloete, 1 ft.
Scharf, 3-4r, 232
Krummhorn, 8 ft.
Regal, 4 ft.
Tremolo

PEDAL

Principal, 16 ft., 12
Bourdon, 16 ft.
(Quintadena, 16 ft., Gt.)
Octave, 8 ft.
(Quintadena, 8 ft., Gt.)
Choralbass, 4 ft.
Nachthorn, 2 ft.
Mixture, 4r, 128
Posaune, 16 ft.
Fagott, 4 ft.
Couplers 10:
Gt.: S-16-8-4. Po.
Sw.: S-16-4.
Po.: S.
Pd.: G. S. P.
Combons 26: G-4. S-6. Po-4. Pd-4. Generals-8.
Cancels 1: General.
Reversibles 2: GP. Sfs.
Crescendi 2: S. Register.
Blower: Orgoblo.

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GREAT (2 1/4" W.P.)

Gedackt	8'
Principal	4'
Blockflöte	2'
Quintflöte	1 1/3'
Mixture III	1'

POSITIV (1 7/8" W.P.)

Rohrflöte	8'
Spitzflöte	4'
Principal	2'
Sesquialtera II	1 1/3'
Zimbel III	1/4'

PEDAL (2 1/2" W.P.)

Subbass	16'
Spitzprincipal	8'
Choralbass	4'
Nachthorn	2'

This Thing Called Stereo

One Sunday not so long ago, in looking through the records pages of the New York Times, we glanced idly over an article remarking about hi-fi, stereo, and such, which stated in its sub-heading that "The Ideal Should Be to Have a Listener Surrounded by Total Blend of Sound."

In this short news article, the author brought out points familiar to the organ world: "The acoustic 'reactions' of space"—"a certain amount of reverberation is necessary"—"transients, those very quick, not-repeated waves that come at the beginning of most musical sounds"—"transients are high frequency effects."

The author stated what he felt would be his ideal, for listening to recorded music, and in the process showed himself at least akin to the usual hi-fi addict whose decibel level for listening has to be utterly shattering, whose requirement for the epitome in "presence" has actually warped realistic listening conditions and habits.

We are of the opinion that ideal listening conditions are those which most closely and accurately portray the original. With an orchestra this would be the concert hall; with an organ, this would be that special kind of spatial environment which we associate with church or cathedral (once in a while also the concert hall).

And this brings up a point we have discussed on numerous occasions with friends and acquaintances: adaptability, or versatility. We are well aware of what has been done in the electronic control of acoustics in churches. We are also aware of what the potential here can be, for the home as well as the church and the concert hall. It is no idle jest to state that our future music listening habits can be designed and controlled, that the music listener (and performer) could end up a completely brain-washed, conditioned automaton. We are hopeful no such situation will be evidenced in the very near future—but it is far later than the dullards think!

If the electronic control of the acoustical properties in a church or concert hall can be so controlled that hearing ideals can be more closely approached, is this not good? If baroque music, for example, could be made to "sound" in the acoustical environment for which it was composed, would this not be beneficial? If Wagner were to sound as spacious, and spatial, as it does in the Metropolitan opera house, is this not logical?

Yes and no. Suppose we consider the probable sound of an 18th century chamber music performance. Most of us think of this literature as something rather intimate, many times quite delicate. Such sound could be made to be appropriate in our living rooms; but what happens when electronic conditioning is imposed on a large concert hall or other sizable auditorium? There would appear to be a visual-auditory inconsistency, don't you think? In other words, the intimacy would, or could, sound almost frightened. Surely it could appear lost.

The same inconsistency obtains were we to electronically or otherwise "re-condition" our living rooms to resemble the acoustic of an auditorium appropriate for the performance of a Wagnerian music-drama. This could be a bit unnerving for anyone exceptionally sensitive.

To return to the news article. We were singularly attracted to its closing paragraph: "What this imaginery perfection cannot give you is the vital experience of actual man or woman, there in front of you, physically engaged

with the violin or the horn or the piano. For that you'll have to go to the concert hall."

And this, need we add, is just as true for the organ recital. Or is it, quite? More times than not an organ recitalist is not seen, nor can he be given that approbation accorded performer in secular halls. Perhaps in these respects the organ as a performance instrument is closer, in a way of speaking, to record-listening habits than any other instrument. This, of course, is a condition which will change more and more with the advent of new organs in civic, academic and other secular halls—places in which the organ as a recital instrument can be altogether on the same levels with all other musical media. We recall a few pointed references we made in these columns some months ago on performers, whose future recital and concert capabilities must include all facets of both solo and ensemble performance, as well as the not-frequently-enough recognized point listed as stage deportment.

We might add right here that with this term the second word is vastly more significant than the first. We know of numerous organists who consider themselves professional recitalists whose appearance and deportment leave terribly much to be desired. This, of course, can be viewed from more than one standpoint. Some time perhaps we shall venture a short essay on the subject of stage deportment, and leave it up to our fellow travelers how the organists they hear stack up.

We have not space to go into any discussion of record-listening habits and the good and bad facets in all this. We shall merely hope that those who insistently try to make records "listen" on the "deep" side, may be forever doomed to the boomroom of Hades. No doubt there is a similar space for those others who insist on "top" only.

For our own, considerably ignorant no doubt, listening habits, we shall continue using our portable (oh, yeah?) record player until such time as we can be irrevocably convinced that the ultimate in music (and musical) reproduction has been achieved.

Since we have not been sold down the river that our living quarters should resemble acoustically one of the silence chambers used for experimentation, we feel we have fairly decent permission for relatively good listening. There is a wealth of good listening available today in recordings. But we cannot refrain from emphasizing that no recording can, or ever will, quite take the place of a live performance. Some scoff at the alleged communication between performer and audience. We cannot agree. We believe deeply there is such communication, that this is both an intellectual and emotional experience attainable in no other way. Reproduction, no matter how ideal, is yet a vicarious experience.

Nothing can take the place of "being there." Perhaps is more of us kept this in mind, attendance at organ recitals would improve. This could even lead to more recitals made available to more people. This utopian state, of course, will be controlled rather more largely than many will prefer to admit by music of calibre, worth and beauty, played by musicians with both head and heart.

If this month's visit with you should win a prize for printed wandering, that's OK with us. We think perhaps you don't mind too much just traipsing along down one path or another, with observations on things to be seen (and heard).

Detroit Convention Addenda

Last month's editorial remarks, retrospectively conventionwise, necessarily could not be all-inclusive. A couple more points are considered here.

First, exhibitors. In most conventions, those, who supply the things which registrants use in their professional endeavors, display their wares. And at great cost to the exhibitors. Hotels charge high rates for space, it is true. But conventions are considerably less than smart when they try to cash in on any alleged "gravy train" by charging their own added bite to the rates the hotel requires.

Let it be known here and now that these remarks are not aimed specifically at any one AGO convention, or individuals connected with them, or at any exhibitors for that matter. Further, we stress strongly that we believe AGO conventions would have far more exhibitors if costs were lowered. And we feel they can be. We also believe that convention hotels would be quite delighted to make available almost any amount of additional space, requested by exhibitors who were willing to display their wares at lowered rates.

Not everyone is aware of what an exhibitor is liable for. Firstly, he books the amount of space he feels he needs (and can afford); next, he plans and assembles the materials to be displayed; then, as convention time approaches, he sees that this material gets to its destination in time to be set up (and hopes fervently the space booked is ready for him); next comes the arduous and time-consuming chore of setting up the display (the decorative and visual-impact of which has cost him a pretty penny).

By convention time he or some other member of his staff almost literally "move in," for, to be of best service, exhibits must be manned at all times the space is open to registrants; finally, when the convention is over, our exhibitor puts himself and his display "in reverse," packs up, eventually gets himself and his wares back to home base.

We hope, in this detailing, perhaps over-simplified, that fuller realization of the tremendous amount of work and expense, borne by those who exhibit at conventions, is more clearly understood.

We urge convention officials of the future to keep exhibit space costs at the lowest level possible. Increased numbers of exhibitors will far more than offset any other phase of this picture.

Finally, we would commend highly the Detroit AGO convention planners for their programing planned time-slots for visiting exhibits. This was by far the best handled of any convention we have attended. We urge future convention planners to *guarantee* exhibitors program-stated

hours for visiting exhibits—*times when no other convention activity is scheduled.* And in ample amount.

A cost study of exhibits space leads us directly into the other item on this agenda: costs of advertising in the convention program book. For the past 10 to 15 years, these costs have risen steadily, until the small advertiser has been priced right out of the picture.

We are the first to admit that printing is costly, that prices here have risen steadily, no doubt will continue to rise. We are aware that convention program books are one of the chief sources of revenue to the host chapter (or can be, at any rate). But let's not go hog-wild, and get quite so eager. Here again is a place in which lowered rates will mean far more advertisers, therefore far more revenue, through volume.

There are countless firms—and many individuals—wishing to advertise in this particular medium, but will not so long as advertising space is so costly. Many of them have told us so, and they are not kidding.

We maintain—quite seriously—that the convention officials who work out a noticeably reduced advertising space rate schedule for the convention program book—and add to this a realistic and energetic campaign to seek advertising—will find themselves swamped with takers. This may mean quite a bit of doing, but it is well worth the effort which careful, deep study will reveal. We are so well aware that AGO convention officials are not professionals at running conventions, that for the most part they have painfully little past experience to rely on; but we also know that assistance is available from numerous sources, and when sought, is usually forthcoming.

We hope that commentary upon these two items attendant to convention life will be accepted for serious consideration. Convention hosts must accept that these affairs are—or *should be*—designed firstly and primarily to provide the finest possible for the most at the lowest price commensurate with costs. Conventions are not for the purpose, basically, of lining the coffers of the host chapter with the green folding stuff, pleasant as that may be.

We urge serious study of all this, and suggest that such study importantly include the cost of registration. Remember: as a class, church musicians are not adequately paid, cannot afford to attend a meeting which is beyond their means. True, musicians will scrimp, but should they have to?

When the time arrives that costs for registrants are geared to realistic levels, convention officials will find there is little use for the partial registration fee: people will register for the entire five-day agenda, including all events.

May the next biennial hosts be even more aware than those of the past that a convention is a project of service, an offering of the best in the profession, a basis for the renewal of friendship and fellowship.

In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

ROBERT ANDERSON, St. Paul's Chapel, Columbia University, New York, March 1.
Prelude and Fugue in G Major
Three Chorale Preludes
Nun freut euch (BWV 734)
Allein Gott in der Höh' sei Ehr' (BWV 662)
Allein Gott in der Höh' sei Ehr' (BWV 664)
Die Kunst der Fugue
Contrapunctus VII
Benedictus
Les Corps Glorieux
Combat de la mort et de la vie

Prelude and Fugue
(First Performance) Anderson

Among the many excellent recitals of the season's series in St. Paul's Chapel, that by Robert Anderson proved to be one of the most impressive, both in content and execution.

In the first half of the program the successive pieces generated a growing feeling of excitement and exultation, culminating in the sublime 7th contrapunctus form from the Art of Fugue, admirably set forth by the recitalist. Reger's well-worn Benedictus was pulled together and took on new luster in this rendition.

Mr. Anderson was right on top of the savage, stabbing staccato chords which usher in the Combat of death and life from Messiaen's suite; he conveyed the

tender feeling of the final section with rare sensitivity.

Mr. Anderson's prelude and double fugue is a very recent work. This young composer writes with a keen sense and sure command of form, and better still, with imagination. His idiom is thoroughly modern but free of cliché: the tonal message is communicative. Exceptionally mature for one of his age, Robert Anderson already shows a firm grasp of that elusive element, style, both as a composer and performer. SETH BINGHAM

CHURCH OF THE RESURRECTION, New York, April 10. "St. John Passion," Bach. Choir of the Church; soloists—Ray DuVoll (Evangelist), Edward Darrach (Jesus), Franklin Neil (Pilate), Janet Wheeler (soprano), Carabelle Neil (mezzo-soprano), Marvin Solley (contralto), Martin Orenstein (oboe), Martha Blackman (Viola da gamba), Stoddard Lincoln (harp-sichord), David Hewlett, organist and choir-master.

In this hectic, confused era of everything bigger (but not necessarily better) involving the execution of choral mas-

terpieces, by overstuffed choruses and orchestras out of all proportion to the composer's intentions, it was indeed refreshing to hear Bach's major work sung under David Hewlett's inspiring direction, with a well balanced choir of 26 voices, excellent soloists and the instrumentation Bach specified.

The well proportioned Church of the Resurrection formed a perfect setting. Following a brief service of Evening Prayer, Mr. Hewlett played Bach's "Christus der uns selig macht," immediately answered by the invisible choir's rendition of the same chorale in the Great Cantor's equally fine harmonization. As the choir entered in silent procession, the middle movement from the Toccata, Adagio and Fugue was played.

We do not recall reading how Bach felt about women's voices in a church, but we believe the inspired singing of this finely trained mixed choir would have pleased him. Alert and responsive to their director, they sang the massive opening and closing numbers, the furious mob scenes and the infinitely touching chorales with true dramatic feeling.

In Ray De Voll we have the ideal evangelist, with a voice of ample range and expressive power. He carried the narration to a high point of tragic intensity. Janet Wheeler's clear ringing soprano was beautifully modulated and her solos were done with impeccable intonation and diction. Edward Darrach as Jesus and Franklin Neil as Pilate both sang effectively; in fact all the soloists were good in their respective roles.

Among the instrumentalists Stoddard Lincoln's full-toned harpsichord furnished a vigorous background for the Evangelist recitative; by contrast the sustained organ accompaniments for Jesus were calm and authoritative. The various obligatos for flute, oboe, oboe d'amore and viola da gamba were expertly played and fitted colorfully into the ensemble.

Perhaps the most striking feature of the entire performance aside from its vital and reverent spirit, was the taut continuity of the successive numbers, never allowing the action of the swiftly unrolling drama to sag. The average newspaper critic would have learned something rare and revealing about Bach the creator.

SETH BINGHAM

CANTERBURY CHORAL SOCIETY, Church of the Heavenly Rest, New York, May 1. "The Creation," Haydn. Soloists—Louise Natale, Blake Stern, Ara Berberian; Marion Engle, organist; Charles Doddsley Walker, conductor.

An audience that completely filled the church listened with close attention to the singing of Haydn's masterpiece by this choral organization of 100 voices, plus soloists and full orchestra. The work was done without cuts, lasting slightly over two hours.

Since its formation eight years ago, the Canterbury Choral Society has presented several major choral works, including the American premiere of Jean Langlais' "Missa Salve Regina." Under Mr. Walker's able guidance the organization has enjoyed a steady growth in numbers and artistic merit.

The "Creation" performance, marking its most ambitious undertaking to date, should not be judged by strictly professional standards; it is only fair to say, however, that with rare exceptions the chorus proved fully equal to its task. Not as much could be said of some sections of the orchestra, particularly the over-obstreperous horns. More rehearsals would have cleared up such defects;

but generally the players, strings and woodwinds particularly, responded faithfully to the conductor's signals.

Of the soloists, Mr. Berberian was the most effective. Miss Natale's light soprano lacked the necessary power and brilliance to dominate the choral ensembles such as "The Lord is great," but she delivered her arias with sensitive style; the tenor proved adequate in the part of Uriel.

This reviewer would differ with some of the tempi used. But much more significant was the joyous, reverent spirit animating the whole performance, reflecting great credit on Charles Walker's leadership.

SETH BINGHAM

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ASSOCIATED MUSIC PUBLISHERS, 1 West 47 St., New York 36, N. Y.

Herman Berlinaki: IN MEMORIAM, 4 pages, 75¢.

A good piece and useful for many occasions; has an individual color to it, and a few tricky places. On the medium side in difficulty, it makes a good piece for services, and not for Hebrew services exclusively. Music builds to a good climax and diminishes well to pianissimo. Rhythm is strong and motion is well planned.

B. SCHOTT'S SON, Mainz (Available through Associated Music Publishers—see above).

HARMONIUM RECITALS, 29 pages, \$1.75.

Here is a collection of pieces arranged by Georg Anselmi, all on two staves and generally easy manual work. Pieces by Bach, Chopin, Handel, Monn, Schubert, Mozart, et al, include such titles as Solvejgs Lied, Ave Verum, Choral from Die Meistersinger, Pilgrim's Chorus from Tannhauser, etc. All right for just playing around at home. Much better for those spinet organs than the material published especially for those devices. If you have one, get this book and improve your taste and the entertainment (?) of your audience.

AUGSBURG PUBLISHING HOUSE, 425 So. 4 St., Minneapolis 15, Minn.

G. Winston Cassler: HYMN TUNE PRELUDES FOR THE ORGAN, 15 pages, \$1.75.

Easy pieces on two staves with a pedal note here and there. Setting of "Break Forth" is very good, can be used by anyone to good advantage. A few other titles include "Prepare the Way, O Zion," "Brightest and Best," "Lo, how a Rose," and "Lift up your heads." Ten pieces in all—a good buy here, too.

CHORAL MUSIC



Samuel Walter

ABINGDON PRESS, 201 Eighth Ave. So., Nashville 3, Tenn.

Lloyd Pfautsch: GOD OF MIGHT, WE PRAISE THY NAME, accompanied SATB, easy, 6 pages, 24¢

An excellent hymn-anthem set to the old tune on which "Hursley" is based. Despite the fact that organ is indicated, accompaniment is pianistic, sounds better on piano. It is unfortunate that some adapting is necessary for performance on organ. Even so, this is a fine thing of its type, with a contemporary flavor.

AUGSBURG PUBLISHING HOUSE, 425 South 4 St., Minneapolis 15, Minn.

Jean Berger: THE EYES OF ALL WAIT UPON THEE, unaccompanied SATB, moderately easy, 5 pages, 22¢.

Jean Berger: I WILL GREATLY REJOICE IN THE LORD, unaccompanied SSAATB, moderately difficult, 10 pages, 25¢.

The first of these is a quiet, meditative thing; the second, a loud, animated piece. Both are contemporary sounding, the second being the more difficult rhythmically and in the voice-leading. These

THE AMERICAN ORGANIST

are excellent.

John J. Davye; PSALM 93, 3-part (high, medium, low) unaccompanied, moderately difficult, 6 pages, 22¢.

Any combination of chorus or solo voices, trebles, mixed, or male, may be used. Choirs with unusual distribution of parts will find this anthem useful.

Flor Peeters: THIS IS THE DAY WHICH THE LORD HATH MADE, unaccompanied SATB, moderately easy, 3 pages, 20¢.

The text is the gradual for Easter Day. It is written in traditional harmony with some modal flavor.

CANYON PRESS, 17 E. Kearney St., East Orange, N.J.

Gerald Kechley: I WILL LIFT UP MINE EYES TO THE HILLS, accompanied SATB, moderately easy, 7 pages, 22¢.

So many accompaniments written today are either lacking in originality and independence from the voices, or are not idiomatically written for the organ. This independent accompaniment is well written on three staves, and although not difficult will probably take some practice. The anthem is interesting.

CARL FISCHER, INC., 62 Cooper Sq., New York 3, N.Y.

Charles Davis Smith: CONFITEOR TIBI unaccompanied SATB, easy, 6 pages, 25¢.

The text is in English, Psalm 9, vs. 1-2, with alleluias. Some plainsong melodies are used, the parts divide; traditional and "liturgical" sounding.

J. FISCHER & BRO., Harriestown Road, Glen Rock, N.J.

V. Earl Copes: TE DEUM, accompanied SATB, moderately easy, 9 pages, 30¢.

A shorter setting, words and music moving along in short-note values, with some chant. 4-part voice-leading alternates with thinner textures including unison, 2-part and chords with no thirds. Accompaniment is pianistic. Who likes to play consecutive octaves in contrary motion on organ manuals?

NEW RECORDS

Charles Van Bronkhorst



E. POWER BIGGS—"Biggs Plays Mendelssohn" in St. Paul's Cathedral." Columbia 12" LP, ML-5409, \$4.98; also available in stereo.

Sonata 1 in F minor Mendelssohn
Sonata 6 in D minor Mendelssohn

Mr. Biggs takes us on another organ visit, this time to London's historic St. Paul's Cathedral, to hear the 90-stop Willis instrument. While Mendelssohn never played the present organ, he did play in St. Paul's several times, so it seems fitting to record his music there.

Due to the acoustics, with reverberation periods up to 12 seconds, it is especially difficult to record this organ successfully.

Mr. Biggs and Columbia's engineers no doubt spent many hours in experimentation before achieving the excellent results captured in this recording. My own guess is that the music sounds better here than it did in the cathedral.

The artist's album notes include interesting quotations from Mendelssohn's own letters as well as data on music, cathedral and organ. Only omission is a complete stoplist. This may be found in Vol. V of the ICO documentary recordings by Mirrosonic (TAO, March 1960).

E. POWER BIGGS with Boston Brass Ensemble

conducted by Richard Burgin—"Music for Organ and Brass." Columbia 12" LP, ML-5443, \$4.98; also available in stereo.

Music of Giovanni Gabrieli
Four Canzonas for Brass and Organ
Fantasia in the Sixth Tone for Organ

Music of Girolamo Frescobaldi
Toccata in D minor and G Major for Organ
Five Canzonas for Brass, Harpsichord and Organ

In 1958 Flentrop built the new 3-manual "true-classic" organ for Harvard's Busch-Reisinger Museum of Germanic Culture. By now all organists are aware of this and many have heard the organ on Mr. Biggs' regular CBS broadcasts until their discontinuance. This, then, is the record premiere of a significant new instrument sure to be used extensively by Mr. Biggs in future recording ventures.

To say this is thrilling sound would be putting it much too mildly, for the combination of music, performance and recording is so extraordinary as to defy description. The Gabrieli canzonas use two trumpets and two trombones—first trumpet and trombone located to the listener's left, second duo on the right, with organ in the middle.

In the Frescobaldi canzonas only two trumpets and one trombone are used—trumpets to either side of the organ, with trombone doubling the harpsichord's bass line in the middle. This is one time I really wished to have stereo playback equipment—it must be terrific for this sort of stuff. Only one comment is really necessary: go out and buy it!

VIENNA CHAMBER CHOIR, Vienna State Opera Orchestra and soloists conducted by Felix Prenzaska—Bach Cantatas Nos. 4 and 140. Vanguard-Bach Guild 12" LP, BG-598, \$4.98; also available in stereo.

Those who are acquainted with Bach cantatas will immediately recognize Nos. 4 and 140 as the popular "Christ lay in the bonds of death" and "Sleepers awake," respectively. This recording was made in June 1959, to replace an earlier best seller by the same musical forces.

Certainly no two of Bach's many cantatas could be more appropriately coupled. Each is representative of Bach at his best, yet the two are basically quite different in concept and structure. The performances are careful, sympathetic and completely satisfying; in short, here is Bach at its best.

Album notes by Seymour Solomon include the complete German texts with English translations. If you have never managed to get really interested in Bach cantatas, I know of no better beginning than these two masterpieces, here available in magnificent performance on a single disk.

Clark B. Angel

First Congregational Church
Eau Claire, Wisconsin

RONALD ARNATT

Christ Church Cathedral
Saint Louis, Missouri

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630 N. 31st, East St. Louis, Ill.

Recitalists

NOTICE!

In the future, TAO will not accept for publication any recital programs in which dates, performance places, and, for dedicatory recitals, names of organ builders, are not included. TAO is happy to publish recital listings, but cannot do so in fairness without completeness.

Ed.

Reuel Lahmer, Church of the Ascension, Pittsburgh, Pa., Apr. 25: Toccata and Fugue in C Major, Alcorn Variations, Walther; Verso and Battaglia, Jimenez; Toccata, Pasquini; Pastorale, Aldrovandini; Ricercare, Banchieri; Toccata in C, Rossi; Suite Messe Breve, Suite on Western Pennsylvania Hymn Tunes, Lahmer.

Carnegie Hall, Pittsburgh, Pa., May 15: Battaglia, Jimenez; Elevazione, Castillo; Tiento del cuarto tono, Arouxo; Suite Missa Breve, Lahmer; Canzona alla Francese "La novella," Cima; Fuga on Tone IX, Gabrieli; Pastorale, Aldrovandini; Toccata in Do, Rossi; Fantasie in G Major, Bach.

Ray Ferguson, Fairmount Presbyterian

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

Stephens College
Columbia, Missouri

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Choral Music Director

WILLIAM

Lecturer

Consultant

Army and Navy Academy
Carlsbad, California

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Ph. D.

Phillips Academy

Andover, Massachusetts

Herman Berlinski

D. S. M.

Associate Organist
Temple Emanuel

New York City

EDWARD BERRYMAN

Union Theological Seminary

New York City

Church, Cleveland Heights, Ohio, May 9: Prelude and Fugue in E Major, Lübeck; Fantasia Chromatic, Sweelinck; Von Gott will ich nicht lassen, Jesus Christus unser Heiland, Wenn wir in höchsten Nöten sein, Prelude and Fugue in G Major, Bach; Prelude and Fugue in G minor, Dupré; Partita on Nun komm' der Heiden Heiland, Distler; Outburst of Joy (Ascension), Messiaen.

Stephen Farrow, First Presbyterian Church, Evanston, Ill., May 8: Agincourt Hymn, Anonymous-Biggs; Flute Solo, Arne-Hawke; Baroque Prelude and Fantasia, Arnell; When Jesus Christ the Saviour was born of Mary, d'Andrieu; Miniature, Langlais; Pièce Héroïque, Franck; Requiescat in Pace, Sowerby; We all believe in one God, Come Saviour of the heathen, Toccata in F Major, Bach.

Harrison Walker, Homage à Frescobaldi, Langlais; Majesty of Christ praying, Prayer from Christ ascending (Ascension), Messiaen; Suite in D Major, Stanley; Hark a voice saith all are mortal, If thou but suffer God to guide thee, Bach; Sonata 6, Mendelssohn; Solemn Prelude, Rowley; Rest, thou contented, and be silent, Zechiel; Toccata in B minor, Gigout.

Milton Gill, dedication recital on the organ rebuilt 1960 by Frederick H. Johnson, Jr., Norwich, Vt. The original organ was by Cole and Woodberry Co., Boston, circa 1886, May 8: Prelude and Fugue in G Major, There Jesus hung on the cross, O man, bewail, Christ lay in the bonds of death, Holy Christ is risen, Come God Creator Holy Ghost, Prelude and Fugue in A minor, Bach; Aria, Handel; Pastorale, Milhaud; Largo (Xerxes), Handel, Toccata (Symphony 5), Widor.

WARREN BERRYMAN

Sac. Mus. Doc.

Head, Organ and Church Music Dept.

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Music Department, Columbia University
School of Sacred Music
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15 Claremont Ave., New York 27, N.Y.

WILLIAM G. BLANCHARD

Organist

Pomona College
Claremont Graduate School
The Claremont Church

Claremont

California

Clarence Ledbetter, Old South Church, Boston, Mass., May 7: Prelude in E flat Major, Kyrie God the Father, Christ Comforter of the world, Kyrie God the Holy Spirit, These are the Holy Ten Commandments, Fugue in E flat Major, Bach; Trio Sonata Op. 18/II, Distler; Litanies, Alain; From out of the depths I cry to Thee, Christ Who is my life, Phantasia and Fugue on B A C H, Reger.

Paul A. Bender, Market St. Presbyterian Church, Harrisburg, Pa., May 17: Trumpet Voluntary, Stanley; Trumpet Tune, Trumpet Voluntary, Purcell; Erbarm' dir mein O Herre Gott, Herzliebster Jesu, Hilf Gott dass mir's Gelingen, Bach; Grosser Gott, wir loben dich, Peeters; O wie selig seid ihr doch, ihr frommen, Brahms; Fantasia and Fugue in C minor, Bach; Water Music, Handel; Dir,

dir Jehovah, will ich singen, Karg-Elert; Choral in A minor, Franck; Noel X, Daquin; Pastorale (Forest Green), Purvis; Praeludium and Fugue on B A C H, Liszt.

Bernice Fee Mozingo, Christ Church Cathedral, Indianapolis, Ind., May 10: Suite du deuxième Ton, Clérambault; Praeludium und Doppelfuge, Krebs; Pastoral-Prelude, Interlude, Bells, Langlais; Intermezzo on Holyrood, Webber; Prelude on Edsall, Leitz; Toccata, Villancico y Fuga, Ginastero; Requiescat in Pace, Sowerby.

Ronald R. Arnatt, Christ Church Cathedral, St. Louis, Mo., Apr. 18: Procession, Arnatt; Sarabande for the Morning of Easter, Howells; Toccata (Symphony 5), Widor, Apr. 25: Voluntary in C, Gibbons; Choral Song, Wesley; Exultemus, Whitlock; Plainsong Prelude on Victimae Paschali, Arnatt, May 2: Veni Creator Spiritus, Titelouze; Messe pour les Paroisses, Couperin; Offertoire—Venite, exultemus Domino (Messe de Paques), Maleingreau; Mors et Resurrectio, Langlais, May 9: Five Short Pieces, Whitlock; Prelude and Fugue on a theme of Vittoria, Britten, May 16: Christ is risen, Fantasia in G Major, Chorale Fantasia—Come, Holy Ghost, Bach, May 23: Six Short Preludes and Postludes, Stanford; Prelude on Dundee, Parry.

ROBERT CLARK

First Presbyterian Church

Canton 2, Ohio

Clarence Dickinson

CONCERT ORGANIST

Organist and Director of Music

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Trinity Cathedral

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OOPS!

On page 26 of the August issue the advertisement for SONGS OF HAWAII contained

SCHLICKER ORGANS

donald ingram

Kenmore Methodist Church
Buffalo, New York

FRANK B. JORDAN, Dean

Drake University

College of Fine Arts
DES MOINES 11, IOWA

HOWARD KELSEY

Washington University

SAINT LOUIS 5, MO.

BETHEL KNOCHÉ

Staff Organist, Music Department
The Reorganized Church of
Jesus Christ
of Latter Day Saints
Independence, Missouri

KENT McDONALD

St. James Episcopal Church
Birmingham, Michigan

JANET SPENCER MEDER

Children's Choir School
Washington, N. J.
Box 134

JOHN GLENN METCALF

M. Mus. A. A. G. O.
Trinity Episcopal Cathedral
Temple B'nai Israel
Little Rock University
A.G.O. State Chairman for Arkansas



FRANK CEDRIC SMITH

Mr. Smith has been appointed organist and choirmaster of Grace Episcopal Church, New York, succeeding Ernest Mitchell, who became organist-emeritus after 38 years in this post. Mr. Smith will also be instructor in music in Grace Church School, the parish coeducational day school, will assume his duties early in September.

Since 1949 Mr. Smith has been organist and choirmaster in Grace Episcopal Church, Newark, N. J. He holds a Licentiate from Trinity College, London, and the choirmaster certificate in A.G.O. Of coincidental interest is that he was once a choirboy in Grace Church, New York. Mr. Smith is married to the former Dilys Jones, daughter of Ifor Jones. They have one child, Derek Ifor, age six months.

ed an error which must have readers confused. Directly under the title, heading this ad, were the words "12" LP Aluminum . . ." This should have read "12" Album . . ."

No doubt readers recognize that recordings today are not made of aluminum, but just what the score was would not be easy to determine. We are sorry our proof-reading eye missed this error.

Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

Povla Frijs, world renowned Danish soprano, who was recognized by musicians everywhere as a "musician's singer," died July 10 at the home of a friend in Blue Hill, Me. . . Dom Ermin Vitry, noted throughout the Roman Catholic Church for his work in the liturgical field and the writer of several books on music, died July 9 at St. Mary's Institute, O'Fallon, Mo., where he was director of Music. TAO readers will recall Father Ermin as author of the article in the December 1959 issue, concerning the new organ in the chapel of the institute.

David A. Wehr played the initial recital on the new carillon bells in First

Methodist Church, Boise, Idaho, July 17. Bells are of two sets: 25 to meet English standard, 61 tuned to Flemish

MRS. ROBERT C. MILHAM

Reid Memorial Presbyterian Church
Augusta, Georgia
Southern Methodist College
Aiken, South Carolina
RECITALS

BILLY NALLE

TELEVISION - RECORDINGS
NEW YORK

ORPHA OCHSE

First Congregational Church
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ORGAN CONSULTANT
President
ORGAN HISTORICAL SOCIETY

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S.M.D.
Covenant Presbyterian Church
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St. Mark's in-the-Bouwerie
School of Sacred Music
Union Theological Seminary
New York City

Leonard Raver

S.M.D.
Bates College
Lewiston, Maine

or European standard, playable from a separate console or from the organ console.

The *Internationale Orgelwoche* (International Organ Week) was held in Copenhagen, Denmark, Aug. 8-12. Organists heard Aug. 8 were **André Marchal**, **Marie-Claire Alain**, **Hans Haselböck**, **Anton Heiller**, **Friedrich Höpner**, **Piet Kee**, **Uwe Röhl**, and **Luigi Ferdinando Tagliavini**. Performances Aug. 9 were by **Piet Kee**, **Egon Krauss** and **Luigi Tagliavini**. Appearances Aug. 10 included **André Marchal**, **Anton Heiller**, **Uwe Röhl**, and **Marie-Claire Alain**. Aug. 11 **Friedrich Höpner** played; and on Aug. 12 **Hans Haselböck**, and **Anton Heiller** were heard. Many other events were scheduled.

Dr. Clarence Dickinson, director emeritus, *School of Sacred Music*, *Union Theological Seminary*, and composer of international repute, retired in June 1960 from his 50-year incumbency as organist and choirmaster of the **Brick Presbyterian Church**, New York. He was succeeded by **Dr. T. Charles Lee**, who has been associate organist and

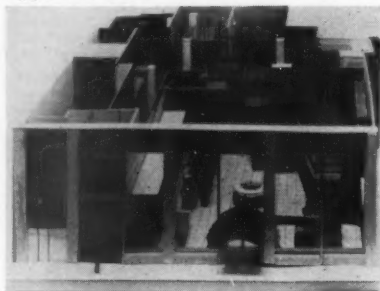
choirmaster in **Brick Church**. **Dr. Lee** is conductor of the **Oratorio Society of New York**.

C. F. Peters Corporation on July 15 issued a new catalogue of music published by the firm, which includes a 36-page choral thematic section. The **Peters Edition** catalogue may be secured by writing the firm at 373 Park Ave. So., New York 16, N. Y.

Word received in July by **TAO** from **Lauren Sykes** was that the 12,000-mile tour of the **A Capella Choir of Warner Pacific College**, which he conducts, was eminently successful; that his return to his home in **Portland, Ore.** would last just long enough to pick up wife and family and take off for **London** for four months' study, returning to this country

just before the Christmas holidays.

On June 29, **Mrs. Dorothy Berry**, business manager of **TAO**, attended the cocktail party and luncheon given by **G. Schirmer, Inc.**, music publishers, at which time announcement was made of the new midtown **Manhattan** store, which was to open Sept. 6, at 4 East 49 St. A scale model of the new store appears below.



The new store is a part of the firm's centennial in 1961, will have sheet music

CHARLES SHAFFER

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Church of St. Stephen
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Organist and Choirmaster

The Old Stone Church
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SEARLE WRIGHT

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Union Theological Seminary
New York City

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Institute of Musical Art

First Presbyterian Church
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harold chaney

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visiting 1960-61

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at the rear of the street floor, and an unique two-level mezzanine housing the hi-fi, TV, and radio departments on the top level, and musical instruments and try-out rooms on the lower level.

Volumes of **The American Organist** from 1950 through 1959 are now available on positive microfilm—to subscribers only—at a very nominal cost, from **University Microfilms**, 313 N. First St., Ann Arbor, Mich. This boon to both libraries and individual subscribers to **TAO** is of great value.

Late in July **TAO** received from **Marshall Bidwell**, organist and director of music of the **Carnegie Institute**, Pittsburgh, Pa., the booklet of programs of the 1959-60, the 56th season of free organ recitals played on the **Aeolian-Skinner** instrument in this hall. The series is sponsored by the **Arbuckle-Jamison Foundation**, with the last performance of the season being the 4441st recital. Repertoire included 527 compositions, of which 453 were played as organ solos, representing 171 composers, of whom 50 were Americans.

Frederick Swann has been appointed organist and director of music at **The Interchurch Center**, in New York, in addition to his work as organist in **The Riverside Church**, effective July 1. At **The Interchurch Center** Mr. Swann for the past two months has been playing from one to four services daily, plus a daily recital, the latter being attended by from 60 to 200 people each day. The organ as yet undedicated, is a **Möller**.

John M. Boe has been appointed director of music for **Seabury-Western Theological Seminary**, and organist and choirmaster for **St. Luke's Episcopal Church**, both in Evanston, Ill. Mr. Boe assumes these posts from his work at the **University of Texas** and **St. David's Episcopal Church**, both in Austin. The Evanston appointments are effective Sept. 1. . . . The Requiem Masses of **Mozart**, **Berlioz**, **Brahms** and **Verdi**; and the **St. Matthew** and **St. John Passions** of **Bach** have been published in 3 volumes as part of the **Edward B. Marks Music Corp.** "Hampton Miniature Score Series."

Leeds Music Corp. has announced the appointment of **Leonard Altman** as editor-in-chief of its serious music dept. Mr. Altman has been faculty member of **New York University** and the **Horace Mann School**, also is a musicologist, pianist, teacher, lecturer and radio commentator. . . . Due to increasing pressure of duties at the **Army and Navy Academy**, Carlsbad, Calif., **William** and **Charlotte Atkinson** have resigned their

positions as choirmaster and organist, respectively, for the **Community Church of Vista**, Calif. Mrs. Atkinson will continue her work as organist and director of choral music at the academy.

Ft. Worth Chapter AGO presented during the past season the following artists. **Flor Peeters**, Nov. 13; **Marilyn Mason**, Jan. 29; and **Alec Wyton**, Apr. 4. . . . **Colbert-La-Berge Concert Management** has announced that the transcontinental tour of **Fernando Germani** is now fully booked, with the opening performance Oct. 9 in New Haven, Conn., and the closing date Dec. 13 in Montreal, P. Q. Mr. Germani's tour will take him throughout the U. S. and Canada. Of special interest will be his recitals on the new **Möller** organ in the **Cathedral of Mary Our Queen**, Baltimore, Md., Oct. 14, and his master class in St. Louis Oct. 23 and 24.

The **Fifth Annual Presbyterian Conference on Church Music** was held July 7-13 at Montreal, N. C. with 476 in attendance, coming from 28 states and Mexico. Faculty included **Vernon de Tar**, **Donald Kettinger**, **Mabel Boyter**, **Earl Berg**, **Haskell Boyter**, **Betty Peek**, **James Hart**, **Wyatt Insko**, **James Sydnor**, **Stephen Ortlip**, and **Richard Peek**. In addition to classes, a series of evening concerts was given.

A choral vesper service under the direction of **Perry Marshall** was given June 26 in **Holy Trinity Lutheran Church**, Yonkers, N. Y. Organists were **Mrs. Theresa Marceck** and Mr. Marshall, with English adaptations of Gregorian antiphons and psalm tones also by him. The service commemorated the 65th anniversary of the founding of the church, by Slovak immigrants.

Grady Wilson has been appointed to the faculty of the music department of **Henderson State Teachers College**, Arkadelphia, Ark., effective with the opening of the fall semester. Mr. Wilson was a student of **Marilyn Mason**, and a graduate of the **University of Michigan**. Mr. Wilson is taking the place of **Robert Ellis**, who will be on a year's leave of absence.

The **American Guild of Organists** has announced the following names as successful candidates in 1960 AGO examinations: **Fellowship**—**Gerre E. Hancock**, New York, N. Y. and **Kathleen Arm-**

strong Thomerson, Lubbock, Tex. **Associateship**—**Fred R. Bigelow**, Ft. Worth, Tex.; **Murray C. Bradshaw**, Chicago, Ill.; **Donald P. Halsey, Jr.**, Montclair, N. J.; **Gertrude Hemmerlein**, Valley Stream, N.Y.; **Carleton Lester Inniss**, St. Albans, N.Y.; **Justine Elizabeth Johnston**, Brooklyn, N.Y.; **Robert John Jones**, Chicago, Ill.; **Robert L. Mahaffey**, Hartsdale, N.Y.; **G. Daniel Marshall**, New York, N.Y.; **Marvin E. Peterson**, Marysville, O.; **Nancy C. Powell**, Meridian, Miss.; **Theo Rayburn**, New York, N.Y.; **Edith C. Shoemaker**, Ambler, Pa.; **Don P. Stone**, Riverside, Cal.; **Charles Thomas Taylor**, Atlantic City, N.J.; **Helen K. Taylor**, Buffalo, N.Y.; **Carol Weber**, South Ozone Park, N.Y.; **William Whitehead**, Philadelphia, Pa.; and **Richard J. Wingell**, Menlo Park, Cal. **Choir Master "A"**—**Charles H. Bricant**, Staten Island, N.Y.; **Oscar A. Cooper**, Grove City, Pa.; **Lester A. Geisler**, Kissimmee, Fla.; **W. Robert Morrison**, Canton, O.; **David Mulbury**, Windham, N.Y.; **Walter L. Pelz**, Benton Harbor, Mich.; **Kathleen Quillen**, Atlanta, Ga. **Choir Master "B"**—**Murray C. Bradshaw**, Chicago, Ill.; **Daniel A. Rurand**, Fresno, Cal.; **Margaret Dewart Kelly**, Yonkers, N.Y.; and the **Rev. Robert L. Wurm**, Plymouth, Mich.

You, the Reader

(Continued from page 8)

plug in or tries to draw it in. As soon as the plug is only a very small distance out of its hole (and the hole is full of water) the pluck effect is re-

Donald Coats

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Mark Davis

Cristo Rey Church in Old Santa Fe

Sante Fe, New Mexico

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Lansing, Michigan

Robert Elmore

CENTRAL MORAVIAN CHURCH

Bethlehem

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Ph. D., F. A. G. O.

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First Presbyterian Church, Bradford, Pa.

GERALD BALES

St. Mark's Cathedral
Minneapolis 3, Minnesota

CHARLES M. BARBE

Maunaloa College
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The 13th class of the Schulmerich School of Campanology, held at Westminster Choir College, Princeton, N. J., completed its sessions June 17.

Students and instructors pictured above are, l. to r.: (Standing) James R. Lawson, instructor, and carillonneur, Rockefeller Chapel, University of Chicago; Ronald O. Beach, president, Schulmerich Carillons, Inc.; Arthur H. Brandenburg, carillonneur, City Federal Savings and Loan Association, Elizabeth, N. J.; The Rev. William A. Carroll, S. J., organist, Shadowbrook Novitiate, Lennox, Mass.; Andrew L. Clarke, Union Federal Savings and Loan Association, Pittsfield, Mass.; Emmet G. Smith, organist, Texas Christian University, Ft. Worth; Robert J. Carwithen, instructor, and faculty member, Westminster Choir College; John Klein, instructor, and carillonneur for Schulmerich.

(Seated) Miss Gladys Christensen, assistant professor of organ, Wheaton (Ill.) College; Mrs. Marion K. Goist, organist, First Federated Church, North Jackson, Ohio; Mrs. Esther M. Dearth, vice president, Northwestern Savings and Loan Association, San Rafael, Calif.; Miss Peggy Sheffield, carillonneur, Glendale (Calif.) Federal Savings and Loan Association; Mrs. Helen Mae Bolt and Mrs. Alyce Lantinga, both of LaGrave Avenue Christian Church, Grand Rapids, Mich.

duced and rapidly disappears. Next time you take a bath try it for yourself, and see if you can control the speed at which the plug opens half an inch!

Even the most simple mechanical

(we call it tracker) action has not less than seven points marked X which are commonly "bushed" with either felt or leather. As the front of the key receives its first touch, each of the bushes must be compressed before any traction

affects the pallet. Even this cannot be effected until all free play at each point is taken up, as well as torsion of the various parts where longer roller arms or levers have more torsion than those shorter ones.

The separate pieces of mechanism are merely a chain reaction.

When the pallet itself is eventually affected this pallet begins to do three things:

I) it begins to push against its spring.

II) it begins to compress its own tail and heel.

III) it begins to pull down on the felt and/or leather which is glued to its top surface, its bedding.

At this point pluck begins to affect the bedding (which until now has only

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been compressed by the pluck and the spring). The bedding is pulled down by the pallet and is pushed up by the wind pressure which even creeps into the bedding from the sides to exert this upwards force: the bedding is therefore decompressed and even drawn out. At this moment the pressure required on the key is at its greatest and suddenly (note, suddenly) the force overcomes the pluck and the pallet bursts open. The wind surrounds the pallet and the pluck and its effect disappears.

Now that the pluck of the wind and static inertia has been conquered the least force is required on the key, but it is too late to attempt control. The moving finger (not Omar's) moves on, and continues to do so for at least a quarter of the remaining movement of the key. And if the pallet and its total movement are large enough to supply wind for all pipes on the bar then even a quarter of the movement is too much to allow for control of speech of even the pipe situated nearest to the front of the pallet (rank 1). Yet, if the wind bar is large enough to supply all pipes, it follows that a small puff of wind will decompress as it expands in the bar, and the wind shock at the foot hole of each pipe will vary according to the distance from the pallet. The various hole sizes in the wood, foot hole sizes, cubic capacities of the pipe feet (not to mention leakage) must have varying effects, and the mutations of these effects when differing combinations are registered could make an electronic brain humm a little!

Fortunately the organist's finger moves right on until the key begins to touch the felt cushion underneath, opening the pallet as quickly (with a good mechanical action) as the (good) electro-pneumatic action does. To prove my point, you have only to remove the felts from under the front of your organ keys and ask our hypothetical (and in my opinion non-existent) organist to

play on his mechanical action. Then we will see and hear "This playback, this feeling of having something under the fingers which is alive and which will completely cooperate, this knowing that sound cannot merely be begun but actually molded." Not 'arf!

In 1963, the third International Congress of Organbuilders is to be held in England. Here, Mr. Glatter-Götz will find good examples of mechanical, and bad pneumatic and even electric actions to prove his point, and if he wishes, he will also find bad mechanical and good electric and even pneumatic actions to prove his point wrong.

Any organist capable of overcoming the defects of a good mechanical action can overcome the defects of a good electric action, since in either case the defects are not practical but theoretical or, more often, psychological.

Henry Willis IV
Director, Henry Willis & Sons Ltd.
Liverpool, England.

■ TAO thanks organbuilder Willis for writing the above, and TAO feels his information will be of interest to countless numbers of readers. Ed.

Readers will recall the letter from Isadore Freed, in last month's issue, commenting on the lack of mention of one particular composer of Jewish music. Dr. Berlinski has asked TAO to publish the following reply to Dr. Freed, which we are happy to do. Ed.

The author of the article, "Contemporary Music in the American Synagogue," (TAO, June 1960, page 17, et seq.) has never claimed to be objective or unbiased. He prides himself on being clear and articulate in his evaluations. Dr. Freed refers to the quantity of A. W. Binder's output in opposition to the lesser output of the already cited composers.

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From this point of view Carl Czerny was one of the greatest composers in history. The author feels that all music in order to be great must transcend purely parochial limitations. The music of some of the mentioned composers reveals such qualities, some others show at least promise in this direction.

There are at least two dozen or more composers active in the American Synagogue whose names were not mentioned. The inclusion or exclusion of their names corresponds to a definite value concept for which the author assumes full responsibility.

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